# Western Music did not need Greece

*By:* Richard Dumbrill

## I - *Introduction*

According to mainstream scholars, Western civilisation owes most if not all of its culture to Ancient Greece, generally, and more specifically its music.

This ideology runs concurrently with the refutation of any socio-cultural contribution from the Orient to the Western world, historically. Sir John Hopkins[1] (1532-1595), naval commander, naval administrator, privateer and slave trader/administrator, wrote that 'their best music is said to be hideous and astonishing sounds. Of what importance then can it be to enquire into a practice that has not its foundation in science or system, or to know what are the sounds that most delight a 'Hottentot', a wild American, or even a more refined Chinese?'. Later, Charles Burney's (1726-1814) *General History of Music*[2] (1776), simply ignored 'Chaldeans and other Oriental peoples[3]'.

Thus, while enlightening Western civilisation's Hellenic socio-cultural fundamentals, anything Oriental became nefariously obfuscated if not eliminated but for Hopkins' culturally orientated salvation of the 'Hebrews' away from the lesser 'Orientals', making their music perfect alongside Greek excellence, although, uncanningly, nothing remains of the music in the Bible, implying that, regardless, it could only be perfect.

However, there is a critical evidential obstacle since no autographic manuscripts about music theory have survived in support of Hellenic cultural antecedence and thus, it is advanced that Ancient Greek music theory eventually osmosed into later Latin manuscripts thus emerging as copies of copies and copies of translations, some dating from the second and third centuries C.E. but mostly from the Renaissance, the Age of Enlightenment and later.

Some scholars have attempted at proving, through the complex meanderings of transmission mechanisms, that after all, copies of copies and copies of translations, in the course of centuries where the accurate accounts of elusive earliest autographic musical manuscripts from Ancient Greece and thus its has become common practice among Hellenists to date a manuscript not from the date at which the copy was written but from the date at which the original would have been written.

[1] https://hardhistory.jhu.edu/insights-complete/johns-hopkins-and-slavery/
[2] https://www.cambridge.org/core/books/general-history-of-music/5EA52B95C495BBC32F10E2E446933D05
[3] Sachs, Curt: *The Wellsprings of Music*, edited by Jaap Kunst. Martinus Nijhoff, The Hague (1962), pp. 5-6.

A reputable American scholar, Thomas J. Mathiesen[4], while supporting, on the one hand, the antiquity of Pythagoras', Plato's and other's music theories, that he says, were written during the pre Common Era, but on the other, questions the reason why this music theory survived for nearly two millennia and whose merit it was that it survived. This strangely suggests that Ancient Greek music theory was contemporaneous to the writing of the Christian Gospels, and not before. Now, Patrology or the science of Christian evidence, has been much more meticulously researched than Greek music theory and regardless, has not conclusively proven any of the historicity of a certain Yeshua ben Yosef, also known as Jesus Christ[5], his life, his ministry, his death and resurrection, and that therefore, it is axiomatic that the contemporaneous history of Greek music theory must be far less credible than that of **J.C.**

Mathiesen goes on saying that Greek works of the first centuries of the Common Era are believable and mentions, in support of his assertion, Aristoxenus' *Rhythmica*, first published in 1898 as fragment 9 of the Oxyrhyncus Papyri, and adds that fragments 667 and 3706 dating from the second and third century **C.E.** preserve 'in characteristic Aristoxenian language and analysis of conjunct and disjunct scales and of genera'. However, Aristoxenus of Tarentum was born c. 375, fl. 335 **B.C.E.** Mathiesen would have us believing that a span of six centuries between the Aristoxenian discourse and its later fragmentary copies would not have suffered from any inconsistencies.

It is astonishing that Hawkins', Burney's and other's views, however abhorrent for they remain stained with the colonialist blood of slave-trading and other Occidentalist exclusivisms, remain in the discourse of modern Hellenic musicology. In March 2019, The Kennedy Center Education Digital Learning released a video on the YouTube platform titled *The Music of Greece: The Influence of Ancient Greece*[6]. The text in this video is written and narrated by Professor John Franklin, a professor of Greek at the University of Vermont. His text has obliterated any trace not only of any Oriental influence but also of any Oriental existence at all as if the world ended with the Aegean sea, ignoring that the Greeks are certainly more Oriental than they are Occidental with their focus to the East rather than to the West as has been conclusively proven during the Orientalising Period.

What is more concerning is that Professor Franklin is fully aware of the antecedence of Mesopotamian knowledge on all matters he claims to be conceptually Greek [7], making the the probity of his position academically untenable.

[4] Mathiesen J.Thomas: Hermes or Clio? the transmission of ancient Greek music theory. *Musical Humanism and its legacy, Essays in honor of Clause V. Palisca*. Edited by Nancy Kovaleff Baker and Barbara Russano Hanning. Festschrift Series No.11. Stuyvesant, NY : (Pendragon Press, 1992), pp. 3-35.

[5] https://www.cambridge.org/core/books/general-history-of-music/5EA52B95C495BBC32F10E2E446933D05

[6] https://www.youtube.com/watch?v=QL3IOi9vwKE&list=PPSV

[7] Professor Franklin and myself have attended conferences were the antecedence of Mesopotamian materials over Greek evidence was conclusively discussed.

In his video, Professor Franklin explains 'how incomplete fragments of papyrus and stone provide clues to recreating music that hasn't been heard for thousands of years'. However, no dates are given but the suggestion that these fragments are thousands of years old is misleading as the papyri mentioned date to the second and third centuries **C.E.** and are therefore under two thousand, but not thousands of years old. Nevertheless, there are some older artefacts from the Classical Period as mentioned by Professor West in his *Ancient Greek Music*[8]. However, their content does not provide any trace of musical treatises.

## II - *Ancient Greece: the Evidence*

### a) *Classical Period*

Fifth and fourth centuries B.C.E.

1) A clay epinetron which is a knee-guard used for sewing, with black-figure painting by the Sappho Painter showing a trumpeting amazon and the syllables **TOTĒ TOTOTE** apparently representing the notes sounded. It is hosted in the Eleusis Museum, No. 907 and dates from the early fifth century **B.C.E.**[9].

2) Euripides' *Orestes* 140-207[10] has scraps of information insufficient to provide any coherent theory.

3) Euripides, *Orestes* 338-44[11], a papyrus copied around two centuries **B.C.E.** with commentary.

4); 5) Euripides, *Iphigeneia in Aulis* 784-92[12] and 1499(?)-1509[8], fragmentary scores.

### b) *Late Classical or Hellenistic Period*

From the death of Alexander in 323 B.C.E. to the death of Cleopatra in 30 B.C.E.

6) Two very small fragments of vocal notation copied in the mid-third century **B.C.E.**

7) Fragment from a tragedy (?), the Zenon papyrus 59533[13], copied in the mid-third century **B.C.E.**

8) Fragments from tragic and satyric drama (?), the Vienna papyrus G 29825[14] (a-f) copied in the second century **B.C.E.**

9) Fragments of vocal music with instrumental interludes, the Vienna papyri G 13763[15] and 1494, copied in the second century **B.C.E.**

[8] West, Martin L.: *Ancient Greek Music*. Clarendon Press, Oxford, (1992). pp. 277-283.
[9] Bélis, Annie: *BCH* 108 (1984), pp.99-109.
[10] West, Martin, L: *Euripides, Orestes* (Warmington, 1987), p. 191. https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0115%3Acard%3D143&highlight=i%29dou%2F
[11] https://www.loc.gov/item/2021667676/
[12] https://www.jstor.org/stable/25099346
[13] https://www.jstor.org/stable/629556
[14] https://www.last.fm/music/Ensemble+De+Organographia/_/Dramatic+fragment+(c.200+BCE)+Vienna+papyrus+G+29825+a%2Fb+recto
[15] https://tripod.brynmawr.edu/discovery/fulldisplay/alma991015077159704921/01TRI_INST:BMC

10) Fragments of poetic text, parts of which with vocal notation: *POxy.* inv. 89B/29-33, copied in the third and second centuries **B.C.E.**

11) Fragment of an hexameter hymn to Asclepius with notation for the first line only as an inscription from the precinct of Ascleplius at Epidaurus, *SEG* 30.390. Written around the late second century **C.E.**

### c) *Later Hellenistic Period*

197-31 B.C.E.

12) Athenaeus, Paean. A substantial fragment of a choral work which is said to have been performed at Delphi in 127 **B.C.E.** It is inscribed on an external wall of the Athenian Treasury at Delphi. Delphi Museum, inv. 517, 526, 494, 499[16].

13) Limenius, Paean and processional. A substantial fragment of a work similar to 12. In the Delphi Museum, inv. 489, 1461, 1591, 209, 212, 226, 225, 224, 215, 214[17].

14) Fragments of a vocal text on inscribed blocks from a sanctuary of the Carian deity Sinuri near Mylasa, and date to the first century **B.C.E.** The text extends over many lines but not a single complete word is preserved.

### d) *Roman Period*

27 B.C.E.-396 C.E.

15) Song of Seikilos on an inscribed stele from Aidin near Tralles (Caria). It is hosted in the National Museum of Copenhagen, inv. 14897[18] and dates from the first of second century **C.E.**

16) Invocation of the Muse, transmitted in manuscript with songs of Mesomedes, but differing from them in dialect and in musical style.

17) Mesomedes, invocation of Calliope and Apollo.

18) Mesomedes, hymn to the sun.

19) Mesomedes, hymn to Nemesis.

20-22) Three other pieces by Mesomedes.

23-28) Six elementary instrumental exercises.

29) Fragment of a satyric drama(?): *POxy.* 2436[19] copied in the first or second century **C.E.**

30) Dramatic recitative: Oslo papyrus inv. 1413 fr, *a*, II. 1-15[20], and frs. *b-e*, copied in the late first or second century **C.E.**

31) Speech from a drama about Philoctetes.

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[16] https://oxfordre.com/classics/display/10.1093/acrefore/9780199381135.001.0001/acrefore-9780199381135-e-4294? p=emailAYmFt1hmI6B8U&d=/10.1093/acrefore/9780199381135.001.0001/acrefore-9780199381135-e-4294

[17] http://www.webtopos.gr/archives/music/periods/antiquity/greece/lp_paniagua/index.htm

[18] https://www.worldhistory.org/image/3806/the-seikilos-stele/#google_vignette

[19] https://www.jstor.org/stable/632481

[20] https://papyri.info/dclp/63281

32) Dramatic dialogue on the return of Orestes on the Michigan papyrus inv, 2958, II. 1-18[21], copied in the second century C.E.

33) Fragment of obscure content on the same papyrus, II. 20-7.

34) (a-e) Fragments of obscure content with *POxy.* 3704[22], copied in the second century C.E.

35, 36) Fragments of uncertain content with *POxy.* inv. 102/58(c) and 105/31(c)↓, copied in the second century C.E.

37-39) Other fragments with *POxy.* inv. 63 6B, 63/K(1-3)(b)→,72.13(g)→, and199/122(c), copied in the late second century or the early third century C.E.

40) Fragmentary paean on the Berlin papyrus inv. 6870, II. 1-12[23], copied in the later second century or early third century C.E.

41) Fragmentary instrumental piece on the same papyrus, II. 13-15.

42) Fragment of a dramatic lament on the death of Ajax on the same papyrus, II. 16-19.

43) Fragmentary instrumental piece on the same papyrus, II.20-2.

44) Fragment of a dramatic(?) lament on the same papyrus, I, 23.

45) (a-d) Dramatic fragments about Thetis and Achilles: *POxy*. 3161[24].

46) (a-c) Fragments of a lament involving Persians and Lydians, on the same papyrus.

47) Fragment of uncertain contents: *POxy*. 3162[25].

48) Fragment of a tragic(?) verse with musical notations on *POxy*. 3705[26], copied in the third century C.E.

49-50) Fragments of uncertain contents. *POxy*. inv. 100/81(b)[27] and 100/125(a)↓, copied in the third century C.E.

51) Fragmentary Christian hymn: *POxy*. 1786[28], copied in the later third century C.E.

By the time Ancient Greece provided its earliest evidence of incomplete musical notation with no evidence of theory, Mesopotamian cultures had fully developed their own systems.

[21] https://quod.lib.umich.edu/a/apis/x-1711/*
[22] http://archive.csad.ox.ac.uk/POxy/papyri/vol53/pages/3704.htm
[23] https://tripod.brynmawr.edu/discovery/fulldisplay/alma991015077159704921/01TRI_INST:BMC
[24] https://cmyssaa.org/history/4greece/Ancient%20Greek%20Music.htm
[25] https://portal.sds.ox.ac.uk/articles/online_resource/P_Oxy_XLIV_3162_Text_with_Musical_Notation/21167404
[26] https://cmyssaa.org/history/4greece/Ancient%20Greek%20Music.htm
[27] https://www.researchgate.net/publication/332749333_MUSIC_THEORISM_IN_THE_ANCIENT_WORLD
[28] https://portal.sds.ox.ac.uk/articles/online_resource/P_Oxy_XV_1786_Christian_Hymn_with_Musical_Notation/21132973

## III - *Commentary on the Textual Evidence*

### *a) The Greek Classical Period*

The five documents which have survived from the Greek Classical Period, being fragments of music scores, cannot give any information about the formulation of a cogent musical system. Regardless, Hellenist musicologists have produced modern transcriptions such as Euripides' *Orestes* and *Iphigeneia in Aulis*, and others. However, these transcription are said to be transcribed a tone lower than the original intonation for *Orestes* and a semitone lower for *Iphigeneia* giving an illusion of perfect accuracy in their transcription. However, this assumption can only be made in relation to relative and not to absolute pitch which would be impossible to quantify this far back without a formal pitch reference which did not exists at that time as far as we know although some argue that the reconstructions of auloi give absolute pitch. Secondly, the transcription of music fragments has been made from the elements of a theory of which was devised much later from the interpretation of copies which are unlikely to be relevant to these early texts. Therefore these notations are posterioristic as it is impossible to attest that the notation of a melody written 500 years ago can be transcribed by means of a theory devised 500 years later. The musical outcome may sound conclusive to our modern ears but it cannot authoritatively assure that they are what the original composers had intended when they wrote the melody.

Mathiesen gives the following list of manuscripts arranged by date with the *RISM* index (*Répertoire International des Sources Musicales*) number in bold.

***11th century C.E.***

Heidelbergensis Palatinates gr. 281 (**14**)[29]

***12th century C.E.***

Vaticanus gr. 2338 (**234**)[30]

Venetus Marcianus gr. 307 (coll. 1027) (**261**)[31]

Venetus Marcianus gr. app. cl. VI/3 (coll. 1347)[32]

[marginal additions, 13th-14th centuries] (**270**)

Venetus Marcianus gr. app. cl. VI/10 (coll. 1300) (**273**)[33]

***13th century C.E.***

Mediolanensis Ambrosianus gr. 859 (C 126 inf.) (**186**)[34]

[29] (https://zenodo.org/records/6627046)
[30] (https://digi.vatlib.it/view/MSS_Vat.gr.2338)
[31] (https://arca.irht.cnrs.fr/ark:/63955/md300z70bj06)
[32] (https://www.jstor.org/stable/843559)
[33] (https://gregorian-chant.ning.com/profiles/blogs/medieval-greek-chant-theoretical-streams-as-scholia-on-the)
[34] (https://www.google.co.uk/books/edition/Musical_Humanism_and_Its_Legacy/ijIS3E4OB-MC?hl=en&gbpv=1&dq=Mediolanensis+Ambrosianus+gr.+859+(C+126+inf.)&pg=PA23&printsec=frontcover)

Manacensis gr. 361a [includes material from later centuries](**22**)
Monacensis gr. 487 (**26**)
Parisinus gr. 1671 [dated July 1296](**66**)[35]
Parisinus gr. 1672 (**67**)[36]
Vaticanus gr. 139 (**207**)[37]
Vaticanus gr. 186 (**210**)[38]
Vaticanus gr. 191 (**214**)[39]
Vaticanus gr. 192 (**215**)[40]
Vaticanus gr. 1013 (**221**)[41]
Vaticanus Palatinus gr. 95 (**243**)[42]
Venetus Marcianus gr. 512 (coll. 678)(**266**)[43]

***14th century C.E.***

Florentinus Laurentianus gr. 28.12 (**161**)[44]
Florentinus Laurentianus gr. 58.29 (**163**)[45]
Florentinus Laurentianus gr. 59.1 (**164**)[46]
Florentinus Laurentianus gr. 80.5 (**165**)[47]
Florentinus Laurentianus gr. 80.22 (**167**)[48]
Matritensis gr. 4625 (**58**)[49]
Matritensis gr. 4678 (**59**)[50]
Matritensis gr. 4690 (**60**)[51]
Neapolitanus gr. 261 (III.C.3) (**202**)[52]
Neapolitanus gr. 262 (III.C.4) (**203**)[53]
Norimbergensis gr. Cent. V app. 38 (**27**)[54]
Parisinus gr. 2450 (**79**)[55]

[35] (https://gallica.bnf.fr/ark:/12148/btv1b525011326.r=.langFR)
[36] (https://gallica.bnf.fr/ark:/12148/btv1b10723269h)
[37] (https://digi.vatlib.it/view/MSS_Vat.gr.139)
[38] (https://digi.vatlib.it/view/MSS_Vat.gr.186)
[39] (https://digi.vatlib.it/view/MSS_Vat.gr.191)
[40] (https://digi.vatlib.it/view/MSS_Vat.gr.192)
[41] (https://digi.vatlib.it/view/MSS_Vat.gr.1013)
[42] (https://digi.vatlib.it/view/MSS_Pal.gr.95)
[43] (https://pinakes.irht.cnrs.fr/notices/cote/69983/)
[44] (https://www.jstor.org/stable/26768919)
[45] (https://www.google.co.uk/books/edition/Musical_Humanism_and_Its_Legacy/ijIS3E4OB-MC?hl=en&gbpv=1&dq=Florentinus+Laurentianus+gr.+58.29&pg=PA23&printsec=frontcover)
[46] (https://www.academia.edu/10320994/The_Basis_of_the_Text_of_Platos_Charmides)
[47] (https://www.google.co.uk/books/edition/Musical_Humanism_and_Its_Legacy/ijIS3E4OB-MC?hl=en&gbpv=1&dq=Florentinus+Laurentianus+gr.+80.5&pg=PA23&printsec=frontcover)
[48] (https://www.google.co.uk/books/edition/Musical_Humanism_and_Its_Legacy/ijIS3E4OB-MC?hl=en&gbpv=1&dq=Florentinus+Laurentianus+gr.+80.22&pg=PA23&printsec=frontcover)
[49] (https://archivesetmanuscrits.bnf.fr/ark:/12148/cc102031k)
[50] (https://www.jstor.org/stable/763833)
[51] (https://go.gale.com/ps/i.do?id=GALE%7CH1420131567&sid=googleScholar&v=2.1&it=r&linkaccess=abs&issn=08960011&p=LitRC&sw=w&userGroupName=anon%7Ebfe2b92b&aty=open-web-entry)
[52] (https://www.persee.fr/doc/scrip_0036-9772_1982_num_36_2_1267)
[53] (https://www.persee.fr/doc/scrip_0036-9772_1982_num_36_2_1267)
[54] (https://www.degruyter.com/document/doi/10.1515/9783110697179-027/html?lang=en)
[55] (https://pinakes.irht.cnrs.fr/notices/cote/52082/)

Parisinus gr. 2461 (**90**)[56]
Parisinus gr. 2549 (**99**)[57]
Parisinus Coislinianus gr. 174 (**104**)[58]
Vaticanus gr. 176 (**208**)[59]
Vaticanus gr. 185 (**209**)[60]
Vaticanus gr. 187 (**211**)[61]
Vaticanus gr. 196 (**217**)[62]
Vaticanus gr. 198 (**218**)[63]
Vaticanus gr. 1341 (**228**)[64]
Venetus Marcianus gr. 318 (coll. 994) (**262**)[65]
Venetus Marcianus gr. 321 (coll. 894) (**263**)[66]

***Other Manuscripts cited by Mathiesen:***

Oxyrhyncus Papyrus 9[67], 667[68], 2687[69], 3704[70], 3705[71], 3706[72]
Bononiensis gr. 2280 (**157**)[73]
Bononiensis gr. 2432 (**158**)[74]
Cantabrigiensis Universitatis gr. 1464 (Gg.II.34) (**121**)[75]
Cantabrigiensis Universitatis gr. 2068 (Kk.V.26) (**123**)[76]
Escorialensis gr. 17 (R.I.17) (**42**)[77]
Escorialensis gr. 79 (Σ.II.19) (**45**)[78]
Escorialensis gr. 100 (Σ.III.1) (**46**)
Escorialensis gr. 218 (Φ.II.21) (**51**)
Escorialensis gr. 252 (Y.I.13) (**52**)[79]

[56] (https://www.jstor.org/stable/282766)
[57] (https://gallica.bnf.fr/ark:/12148/btv1b10723520z.image)
[58] (https://en.wikipedia.org/wiki/Codex_Coislinianus)
[59] (https://digi.vatlib.it/view/MSS_Vat.gr.176)
[60] (https://www.doaks.org/resources/mmdb/manuscripts/1640)
[61] (https://digi.vatlib.it/view/MSS_Vat.gr.187)
[62] (https://digi.vatlib.it/view/MSS_Vat.gr.196)
[63] (https://www.doaks.org/resources/mmdb/manuscripts/1596)
[64] (http://www.mss.vatlib.it/guii/console?service=present&term=@5Vat.lat.1341_ms&item=1&add=0&search=1&filter=&relation=3&operator=&attribute=3040)
[65] (https://www.degruyter.com/document/doi/10.1515/9783110419672-001/pdf?licenseType=restricted)
[66] (https://www.degruyter.com/document/doi/10.1515/9783110419672-001/pdf?licenseType=restricted)
[67] https://portal.sds.ox.ac.uk/articles/online_resource/ZPE_126_43_Ptolemaic_Music_Fragments_and_Remains_of_Sophocles_Junior_i_Achilleus_i_/25128953
[68] https://portal.sds.ox.ac.uk/search?q=667&groups=35280
[69] There are no matches for this search 2687
[70] https://portal.sds.ox.ac.uk/search?q=%203704&groups=35280
[71] https://portal.sds.ox.ac.uk/search?q=%20%203705&groups=35280
[72] https://portal.sds.ox.ac.uk/search?q=%20%20%203706&groups=35280
[73] https://pellicierhy.hypotheses.org/
[74] https://www.jstor.org/stable/932567
[75] https://www.jstor.org/stable/932567
[76] https://www.google.co.uk/books/edition/Musical_Humanism_and_Its_Legacy/ijIS3E4OB-MC?hl=en&gbpv=1&dq=Cantabrigiensis+Universitatis+gr.+2068+(Kk.V.26)&pg=PA23&printsec=frontcover
[77] https://brill.com/display/title/34805
[78] https://academic.oup.com/book/26862/chapter-abstract/195903534?redirectedFrom=fulltext
[79] https://www.jstor.org/stable/4432292

Escorialensis gr. 346 (X.I.4) (**54**)
Florentinus Laurentianus Acquisti e Doni gr. 64 (**172**)[80]
Hauniensis gl. kgl. Sml. 1871, 4* (**41**)
Lugdunensis Vossianus gr. Q.10 (**289**)
Mediolanensis Ambrosianus gr. 724 (R. 117 sup.) (**182**)[81]
Mediolanensis Ambrosianus gr. 1013 (E 19 [*olim* 83] inf.) (**189**)[82]
Monacensis gr. 104 (**17**)[83]
Monacensis gr. 215 (**20**)[84]
Neapolitanus gr. 259 (III.C.1) (**200**)[85]
Neapolitanus gr. 260 (III.C.2) (**201**)[86]
Parisinus gr. 1819 (**70**)[87]
Parisinus gr. 2014 (**73**)[88]
Parisinus gr. 2379 (**74**)[89]
Parisinus gr. 2453 (**82**)
Parisinus gr. 2454 (**83**)[90]
Parisinus gr. 2457 (**86**)
Parisinus gr. 2458 (**87**)[91]
Parisinus gr. 2531 (**94**)
Parisinus gr. 2532 (**95**)[92]
Parisinus gr. 2535 (**98**)[93]
Parisinus gr. 3027 (**101**)[94]
Parisinus Supplementarius gr. 160 (**108**)[95]
Parisinus Supplementarius gr. 449 (**114**)[96]
Taurinensis Athenaei gr. 311 C.II.18 (**259**)[97]
Upsaliensis gr. 52 (**294**)
Vaticanus gr. 221 (**219**)[98]

[80] https://www.jstor.org/stable/932567
[81] https://www.google.co.uk/books/edition/Musical_Humanism_and_Its_Legacy/ijIS3E4OB-MC?hl=en&gbpv=1&dq=Mediolanensis+Ambrosianus+gr.+724+(R.+117+sup.)&pg=PA23&printsec=frontcover
[82] https://www.degruyter.com/document/doi/10.1515/9783110419672-001/pdf?licenseType=restricted
[83] https://pinakes.irht.cnrs.fr/notice/fonds/792/
[84] https://pinakes.irht.cnrs.fr/notice/fonds/792/
[85] https://www.jstor.org/stable/932567
[86] https://www.jstor.org/stable/23506285
[87] https://www.jstor.org/stable/1291306
[88] https://pinakes.irht.cnrs.fr/notices/cote/51336/
[89] https://www.doaks.org/resources/mmdb/manuscripts/2200
[90] https://www.jstor.org/stable/831617
[91] https://gallica.bnf.fr/ark:/12148/btv1b10722595r/f72.image.r=grec%202458
[92] https://www.jstor.org/stable/932567
[93] https://www.persee.fr/doc/scrip_0036-9772_1957_num_11_2_2937
[94] chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://blogs.bl.uk/files/full-list-digitised-mss-jun-2020.pdf
[95] https://www.google.co.uk/books/edition/Musical_Humanism_and_Its_Legacy/ijIS3E4OB-MC?hl=en&gbpv=1&dq=Parisinus+Supplementarius+gr.+160&pg=PA23&printsec=frontcover
[96] https://www.google.co.uk/books/edition/The_Euclidean_Division_of_the_Canon/NKKaEgfeSREC?hl=en&gbpv=1&dq=Parisinus+Supplementarius+gr.+449&pg=PA110&printsec=frontcover
[97] https://www.jstor.org/stable/310679
[98] https://digi.vatlib.it/view/MSS_Vat.gr.221/0386

Vaticanus gr. 1044 (**223**)[99]
Vaticanus Barberinus gr. 265 (**238**)[100]
Vaticanus Reginensis gr. 108 (**250**)
Vaticanus Reginensis gr. 169 (**252**)[101]
Vaticanus Rossianus gr. 977 (**253**)[102]
Vaticanus Urbinas gr. 78 (**256**)[103]
Vaticanus Urbinas gr. 99 (**257**)[104]
Venetus Marcianus gr. 248 (**260**)[105]
Venetus Marcianus gr. 322 (**264**)[106]
Vindobonensis gr. 64 (**2**)[107]
Vindobonensis gr. 76 (**3**)[108]
Vindobonensis gr. 176 (**5**)

## IV - *Extant Musical Instruments from Ancient Greece*

1) The Louvre aulos (300 **B.C.E.** - 400 **C.E.**, but known in the iconography from the fourth century **B.C.E.**[109])

2) The Pergamon aulos (300 **B.C.E.** - 400 **C.E.**, but known in the iconography from the fourth century **B.C.E.**[110])

3) Two aulos pairs from Megara (Attica), are exhibited at the Archaeological Museum of Megara. (300 **B.C.E.** - 400 **C.E.**, but known in the iconography from the fourth century **B.C.E.**[111])

## V - *Discussion*

The documents collated both by West and Mathiesen form the corpus of Ancient Greek music and musicology. They shown that very little remains prior to before the Common Era. The first scraps of theory come from the second and third centuries of the same period, but most documents of theory are copies written during the fourteenth century of the Common Era. The meager elements of theory extracted from scraps of

[99] https://digi.vatlib.it/view/MSS_Vat.gr.1209
[100] https://www.jstor.org/stable/763833
[101] https://www.jstor.org/stable/44173267
[102] http://www.mss.vatlib.it/guii/console?service=present&term=@5Vat.gr.977_ms&item=1&add=0&search=1&filter=&relation=3&operator=&attribute=3040
[103] https://www.doaks.org/resources/mmdb/manuscripts/1812
[104] http://www.mss.vatlib.it/guii/console?service=present&term=@5Urb.gr.99_ms&item=1&add=0&search=1&filter=&relation=3&operator=&attribute=3040
[105] https://en.wikipedia.org/wiki/Manuscripts_in_the_Biblioteca_Marciana#/media/File:Plutarch,_De_virtute_et_vitio,_Venice,_Gr._248.jpg
[106] https://www.jstor.org/stable/41233644
[107] https://en.m.wikipedia.org/wiki/File:Aristotle_Cod._vindob._phil._gr._64.jpg
[108] https://portail.biblissima.fr/fr/ark:/43093/mdata187752c30f8eb70d7a54a7e46cb71fee99b045c1
[109] https://www.researchgate.net/publication/316277175_Better_understanding_the_Louvre_Aulos
[110] https://www.academia.edu/64095676
[111] https://brill.com/view/journals/grms/10/1/article-p15_3.xml?language=en

early papyri would explain their fragile relationship with copies from the Renaissance. However, Hellenists are of the opinion that despite the complexity of their transmission beginning in the fifth century B.C.E., ancient treatises survived intact, even up to the fourteenth century C.E., that is a span of almost two thousand years. However, the absence of autographic originals considerably weakens the argument.

We find concerning that the originals from which copies were made disappeared or were destroyed and if they were what would be the reason for the elimination of such precious evidence. It would seem reasonable to assume that once copied, originals would have been kept with the greatest care and would have survived as have much earlier Egyptian hieroglyphic papyri.

When the copy of an original was written and the original destroyed, multiple copies would have been made from the copy of reference. These copies would have been sent to other scriptoria where they were probably copied again. Centuries later, scholars would attempt at proving the reliability of a copy by comparing it to copies in other libraries, fortuitously unaware that all came from the same source.

However, there is another unavoidable dimension which abrogates the fragile nature of transmission through time. It is the the cultural dimension which preserves the idiosyncratic nature of the music practiced with ethnic groups. For instance, when I was transcribing the Hurrian song H6, I discovered that the music alternated binary and ternary rhythms in specific patterns unknown to the Near and Middle East, generally, and at Ugarit on the West coast of Syria, specifically, where the music was composed and sung in the Hurrian language. Now the Hurrians came, it is contended, from the North-East Caucasus, a region where this particular rhythmic pattern is characteristic. The migration of the Hurrians would have taken a thousand years before they reached Ugarit, but what is most impressive is the conservation of a particular rhythmic structure that they would have inherited a thousand years before and that this particularity subsisted to this day in the music of the Caucasus, well over two thousand years after it had been composed at Ugarit and about five thousand years from its original source in the Caucasus.

Thus, I would disagree with Horace and claim that *scriptura fugit, verba manent,* and so, the transmission of the earliest Greek music and its theory, after all, would have emerged through the memory of cultural orality rather than via its scriptorial circumvoluted transmissions. However, the question which arises is was it really Greek music that was transmitted?

## *Mesopotamia*

And so, as Mesopotamia faded away under the occupation of Seleucus I, Basileus of Syria and king of Babylonia, Mesopotamian music, slowly and seamlessly mutated into Greek music along with all other arts, cultures and sciences, during the Orientalising Period.

The transition was so insidious that even many centuries later, Greek speaking Oriental savants, no longer able to read cuneiforms, believed that all they knew came from an incontestably superior Greek knowledge[112].

This confusion lasted until the end of the nineteenth century when the cuneiform script was eventually deciphered and with it the evidence that for centuries, the world had been led to believe that Ancient Greece was the site of all knowledge without contest. In fact, thousands of cuneiform tablets deciphered as they were excavated from Ur, Uruk, Nippur, Babylon, Nimrud, etc., proved indubitably that after all, it was Mesopotamia which was the cradle of civilisation and basis for Western culture, and not Ancient Greece.

This confusion explains why Hellenists to this day, still believe in Hellenic supremacy, as for a millennium, thousands of books have claimed this superiority. Thus, it is understandably difficult for Hellenists to come to terms with one of the greatest historical blunders ever and it will probably take many more years before Mesopotamians are truly recognised for their legacy to the West for reasons I will avoid mentioning in the present document.

## I - *Mesopotamian textual and iconographic evidence*

### *Cuneiform Texts with Music Inscriptions from the Late Third early Second Millennia*

### (± 3200-2600 **B.C.E.**)

The oldest reference to music in Ancient Mesopotamia comes from the following:

1) Sumerian pictographs representing harps from the late Uruk Period: ZATU[113] 47

[112] There is a particular example that I would like to introduce concerning the mutation of music from Mesopotamian to Greek. Hellenists use the Greek term γένος 'genos', plural γένη 'genē' to qualify the movement of two pitches within the heptachord. However, the term in question does not figure in any of the musicological texts of Ancient Greek music and the word in dictionaries is not defined in relation to music theory. The definition has reference primarily to birth; and when applied to mark the connection between a number of individuals, may equally denote the closest natural ties of a common family and therefore we may understand its relation to the nature of the tetrachord which depends on the position of the pitches within. We are informed that the Latin 'genus', plural 'genera' meaning 'type', 'kind' is a term used to describe certain classes of intonations of the two movable notes within a tetrachord. We are further informed that the tetrachordal system was inherited by the Latin medieval theory of scales and by the modal theory of Byzantine music; it may have been one source of the later theory of the 'jins' of Arabic music. However, the Akkadian has the word '*ginû*' meaning offspring which would define the structure of the pentachord which preceded the heptachord since the Mesopotamian system rested on the enneachord and not the heptachord which appeared around 800 **B.C.E.** Furthermore there the PIE root *gene- 'give birth', 'beget', with derivatives referring to procreation and familial and tribal groups. The hypothetical source of/evidence for its existence is further provided by Sanskrit '*janah*', meaning 'offspring'. Thus the Arabic 'jins', plural 'ajnas' would come from Old Babylonian and not from Greek 'genos'. Additionally, one of the most important texts of Babylonian theory (U.3011 = UET VII, 126) is titled *nabnītu*, ([SIG$_7$].ALAM = *nab-ni-tum*) meaning offspring, appropriately.

[113] Green, Margaret W./Hans J. Nissen, *Zeichenliste der archaischen Texte aus Uruk*, ADFU 11, Berlin: Gebr. Mann Verlag, 1987.

(±3200/3000 **B.C.E.**) for the word BALAĞ; LAK[114] 41 (± 2600 **B.C.E.**); LAK 387 (± 2600 **B.C.E.**)[115].

## II - *Musical instruments from the third millennium* (± 3200-2600 **B.C.E.**)

2) Musical instruments in the lexical lists from the third millennium **B.C.E.** In early lexical lists most chordophones are indicated with the sign balağ 'harp' or compounds with balağ . The lexical series E.D. Lu A of the Uruk IVa period (± 3200 **B.C.E.**) already includes gal balağ '(leading) harp player', and later lexical lists (Fara period ± 2600 **B.C.E.**) have balağdi 'singer of harp songs', balağ dilmun, the 'Dilmun harp', balağ Mari 'harp/ instrument of Mari', burbalağ '(player of a) special type of harp', and tigi (= NAR+ BALAĞ literally 'harp of the singer'). The only other chordophone which could be included in the early lexical lists was gal.zà '(leading) lyre player' or 'singer of songs of praise' (?). zà follows gal šùd '(leading) prayer singer' and therefore could possibly be an abbreviation of zà.mí (zamin) 'lyre'. An objection against this suggestion is that zamin does not occur among musical instruments anywhere else in later lexical lists or literary texts of the third millennium. It is only a word, written zà.me, meaning 'to be praised' or 'song of praise'; cf., zà.me = wādium 'someone who praises'. Three types of aerophone occur in the lists as composites with 'reed', gidid, gisug and gitag, flutes and oboes, and one as a composite with si 'horn', siamsi 'tusk of the elephant'.

Several percussion instruments are listed: ala 'big drum' ğištag 'wooden drum', ruru 'curved clapping sticks', šim/ub 'drum' and zam(zam) a drum or idiophone. The main pictogram for drums is $AB_2$xZAG that later becomes $AB_2$x$TAK_4$. According to its pictogram it was a slightly diabolo-shaped drum[116].

## III - *Cuneiform texts of Theory from the Third Millennium* (± 3200-2600 **B.C.E.**)

3) MS 2340 (+) 2340/2. (± 2600 **B.C.E.**) Earliest Sumerian cuneiform text including names of strings and of musical instruments[117].

4) Musical Ensembles in the literary texts of the third millennium **B.C.E.**

The only musical instruments in the literary texts of the Presargonic period, tigi and balağdilmun (chordophones), occur singly.

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[114] Deimel, Anton: *Die Inschriften von Fara I: Liste der archaischen Keilschriftzeichen*, Leipzig: Hinrichs'sche Buchhandlung, 1922.

[115] Krispijn, Th., Musical Ensembles in Mesopotamia, in (*ICONEA/LULU* 2008) proceeding of the conference held at the British Museum, December 2008, Dumbrill and Finkel Eds. p. 130.

[116] Krispijn, Th., Musical Ensembles in Mesopotamia, in (*ICONEA/LULU* 2008) proceeding of the conference held at the British Museum, December 2008, Dumbrill and Finkel Eds. p. 130.

[117] Civil, Miguel: *The Lexical Texts in the Schøyen Collection*. Cornell University Studies in Assyriology and Sumerology (*CUSAS*). Vol. 12. (*CDL* Press, 2010), pp. 203-215.

From the Gudea period (± 2100 **B.C.E.**) onward ensembles are mentioned. Three sorts are found in the Gudea inscriptions: 1) Chordophones and percussion. 2) Only chordophones. 3) Only percussion. The chordophones that are mentioned are alǧar, balaǧ, miritum and tigi, and the percussion instruments are adab, ala, šim/ub. In the Gudea Cylinder A, the precious balaǧ, which is brought into the temple as a votive gift, is called ǧišgudid 'loud-sounding wood'. ǧišgudid is an epithet of different instruments. To identify ǧišgudid as a lute as early as the Gudea Period is improbable, because lute-like instruments do not figure in official ritual.

## IV - *Musical Ensembles excavated or occurring in Third Millennium Iconography* (± 3200-2600 **B.C.E.**)

5) Musical ensembles (instruments) excavated or occurring in the third millennium iconography. The following combinations occur: 1) Chordophones (large lyres; vertical harps) and percussion (large drums, sistra; clapping sticks). 2) Chordophones (vertical harps; large lyres; small lyres) and singer(s) (clapping). 3) Chordophones (vertical harps), percussion (large drums; clapping sticks) and singer(s) (clapping). 4) Chordophones (horizontal harps; aerophones (ram horns), percussion (small drums) and singer(s). 5) Percussion (large drums; small drums) and clapping. It is clear that the vertical harp is more popular during the first half of the third millennium and the large lyre during the second half, although the latter occurs as early as 2800 **B.C.E.** The earliest evidence of the horizontal harp is an imported piece found in Adab. Its style suggests an import from Iran and remains an isolated case in this early period. It is only after 2000 **B.C.E.** that horizontal harps from Mesopotamia occur in the iconography. There are two types of small lyres occur[118].

## V - *Musical ensembles from the second millennium Old-Babylonian Period* (±2000-1600 **B.C.E.**)

6) Lexical lists of chordophones are considerably expanded. We begin with balaǧ, its derivations and parts. From the third millennium lexical material balaǧ, balaǧdi, as well as miritum (earlier balaǧ mari), tigi and zamin return. New instruments in the lexical lists include alǧar, alǧarsur, dua, ǧišgudid, harhar, niǧharmušen, *sabitum*, šukara, tigidla, urgula, and urzababa. The term ǧišgudid is originally an epithet for several instruments, but from the O.B. onward it often functions as a term for lute and is listed among terms for lutes (tigidla, dua, šukara). Alǧar and alǧarsur are 'horizontal harps'. As well as the miritum, the sabitum 'instrument from Sabûm' is another imported instrument. In Šulgi B 164 and

[118] Krispijn, Th., Musical Ensembles in Mesopotamia, in (*ICONEA/LULU* 2008) proceeding of the conference held at the British Museum, December 2008, Dumbrill and Finkel Eds. p. 130.

other texts *sabitum* is attached to alğar, indicating that the *sabitum* is a type of horizontal harp. Sabûm is a region in north-western Iran from which the earliest examples of horizontal harps are imported, so it is almost certainly another type of horizontal harp. urzababa, urgula, harhar and niğharmušen could be types of lyres. Types of lutes (tigidla, dua, šukara) occur now for the first time in the lists. The aerophones gidid and gisug were mentioned in the earlier lists, but adara 'horn of the ibex' is new. The percussion instruments found again are ala 'big drum', šim/ub 'small drum' and zamzam, a percussion instrument, but, meze 'sistrum' or 'rattle', papa 'pair of clapping sticks' (?), and lilis 'timpanum' are new. Adab, originally a percussion instrument, perhaps 'clapping sticks', is now used exclusively to indicate a type of song. Perhaps malgatum '... from Malgium', a type of song, was also originally an instrument but this is uncertain.

## VI - *Musical Ensembles in Literary Sources of the Second Millennium* (±2000-1600 B.C.E.)

7) The ensembles of the second millennium literary texts when compared with those of the late third millennium display a greater variety of instruments: 1) Chordophones and percussion instruments. 2) Chordophones, aerophones and percussion instruments. 3) Only chordophones. 4) Only percussion. The chordophones mentioned in the literary texts are horizontal harps: alğar, alğarsur, sabitum; vertical harps: balağ, balağdi, ğišgudid (?); the large lyre: tigi; small lyres: zamin, miritu. si'ezen is attested as a device on the lute, a 'fret' or 'tuning-peg'. When it is mentioned in the dispute 'Winter and Summer' together with well-known instruments of official ensembles, it is not a lute but a harp. From the aerophones adara and gisug occur and the percussion instruments ala, gurtur, lilis, meze, papa, šim/ub, šim(da), zamzam. Adab is exclusively used as a term for a type of song in this period, as in the lexical lists. Relatively often the combination tigi, ala and šim is found, which was apparently a standard ensemble for the cult. Passages in hymns dedicated to king Šulgi (especially Hymn B) pay broad attention to his musical abilities. Individual musical instruments are listed in a way that is reminiscent of lexical lists. Such passages, accumulating the names of all the instruments and how they were played, occupy an intermediate position between lexical lists and literary texts. It also explains why instruments occurring only in Šulgi hymns B and C are found in the lexical lists but not in other literary texts: 1) lyres: *urzababitum* (lyre ?), *zannaru* (lit.) 2) lutes: dim (lit.), šukara, urgula, *zannaru*, found for the first time in the literary texts, is a loanword from Hattic *zinar* and so must be the 'Anatolian lyre'[119].

[119] Krispijn, Theo: Musical ensembles in Ancient Mesopotamia. Dumbrill and Finkel Eds. (*ICONEA/LULU* 2018), pp. 127-128.

## VII - *Texts of theory from the Old-Babylonian Period* (±2000-1600 **B.C.E.**)

8) U.7/80 (UET, VII, 74). This Old Babylonian text is hosted at the Iraqi Museum in Baghdad. There is a plaster cast of this tablet at the British Museum. This remarkable text which is about 4000 years old, predates the oldest Greek evidence by 3500 years. The text describes the construction of eight enneatonic[120] scales based on the correction of a tritonic interval within a scale in order to generate another. The system is diatonic enneatonic and the eight scales produced are identical to the eight ecclesiastical modes as they are to this day although the Babylonian sets include 9 pitches:1 *išartum* c b a g f e d c b; 2 *qablītum* f e d c b a g f e; 3 *nīš tuḫrim* b a g f e d c b a; 4 *nīd qablim* e d c b a g f e d; 5 *pītum* a g f e d c b a g; 6 *embūbum* d c b a g f e d c; 7 *kitmum* g f e d c b a g f ; 8 *išartum* c b a g f e d c b.[121]

## VIII - *Old-Babylonian/Neo-Babylonian Period* (±2000-1000 B.C.E./±1000-500 B.C.E.)

9) U.3011 (UET, VII, 126) *nabnītu* vvvii = $SIG_7$.ALAM[122]. This is a bilingual Sumerian-Babylonian text dating from around 800 **B.C.E.** It is the copy of a much older text on the basis of the Sumerian. There is a duplicate dating from the Old Babylonain Period. It was unearthed at Ur in 1929.

This text explain the construction of the generative enneatonic scale and defines the pseudo-tritone within as an addition from an antecedent anhemitonic system.

The issuing scale was later known as the archaic 'Gregorian' intonation also based on an enneatonic system[123].

10) MS 5105. A manuscript in Old Babylonian on clay, probably Larsa, Babylonia, 2000-1700 **B.C.E.** It is a lenticular tablet, diameter 9,0x3,2 cm, 2 double columns, each of 7 ruled lines with numbers in Old Babylonian cuneiform tablature notation, with headings, "intonation" and "incantation", respectively[124].

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[120] Mesopotamians used enneatonic scales, or scales having nine pitches, an octave plus one pitch. An enneachord consists in two conjoined pentachords. This linear arrangement lasted until the mid first millennium when the musical system became cyclical and as a consequence became heptatonic, that is made of two conjoined fourth as we know them from Greek theory. It is during the first millennium that the Greeks acquired Babylonian heptatonism.

[121] Dumbrill, Richard: *The Musicology and Organology of the Ancient Near East*. First published by Tadema Press, 1998. Second Edition, (Trafford 2005), pp. 47-69; *A concise Treatise on Sumerian and Babylonian Music Theory*, (*ICONEA/LULU* 2018), pp. 21-32; *The Birth of Music Theory* (*ICONEA* 2020), pp. 53-77. *Understanding Archaeomusicology* (*ICONEA/LULU* 2023), pp. 41-60.

[122] Gurney, Oliver: *Ur Excavation Texts, Publications of the joint expedition of the British Museum and of the University of Pennsylvania*, Philadelphia. Vol. VII. Middle Babylonian Legal Documents and Other Texts. Dumbrill, Richard: *The Musicology*...op.cit., pp. 27-36; *A concise treatise...*, op. cit., 1-10; *The birth*... op.cit., pp. 44-52; *Understanding*...op.cit., pp.25-34.

[123] Saulnier, Daniel, Dom, OSB: *Gregorian Chant, A guide to the History and Liturgy*, translated by Dr Mary Berry, OBE. (Paraclete Press), p.53.

[124] Dumbrill, Richard: *The archaeomusicology*...op.cit., pp. 97-109.

## IX - *Cuneiform Texts of Theory from the Old-Babylonian Period* (±2000-1000 B.C.E.)

11) N.4782. This Old-Babylonian text introduces a new term which contributes to our understanding of scale construction[125].

## X - *Hethitische Kultmusic*

12) Eine Untersuchung der Instrumental- und Vokalmusik ahand hethitischer Ritualtexte und von Archäologischen Zeugnissen[126].

## XI - *Vie Musicale à Mari sous les Dernières Dynasties Amorrites*

13) Contribution à l'Histoire de la Musique du Proche-Orient Ancien et à la Musicologie en Mésopotamie[127].

## XII - *Musique à Suse et en Élam aux Âges du Bronze et du Fer*

14) Contribution à l'Histoire de la Musique du Proche-Orient Ancien et à la Musicologie en Mésopotamie[128].

## XIII - Glues, hides and Guts.

15) Glues, Hides and guts in Mari Organology during the last Amorrite dynasties (1787-1762) and under the Reigns of Yashma-Addu and Zimri-Lim[129].

## XIV - *Written music with Lyrics Old Babylonian Period* (± 1400 B.C.E.)

16) Hurrian text H6. This text H6 is part of a collection of 29 texts, 28 of which being too fragmentary for their reconstruction. H.6 (R.13.30 + 15.49 + 17.387) could be fully reconstructed. This is the oldest song ever recorded and is older by 1600 years than the Greek epitaph of Seikilos. It includes a melodic notation for voice without accompaniment, the lyrics, the name of the scribe who notated the song, the composer and of the dedicatee

[125] Shaffer, Aaron: *A New Musical Term in Ancient Mesopotamian Music*. IRAQ XLIII, Part I, Spring (1981), pp. 79-83. Kilmer and Crocker: *The Fragmentary Text from Nippur*, IRAQ XLVI (1984), pp. 81-85; Dumbrill, Richard: *The Musicology*...op.cit., pp. 70-76; *A concise*...op.cit., 33-36; *The Birth*....op.cit., pp. 80-88; *Understanding*...op.cit., pp.35-40.

[126] Schuol, Monica: *Hethitische Kultmusik*. Verlag Marie Leidorf GmbH (Rahden/Westf. 2004)

[127] Marcetteau, Myriam: *Vie Musicale à Mari sous les dernières Dynasties Amorrites*. Doctoral Thesis, Sorbonne University, Paris IV, Jury: Annie Bélis, Pascal Butterlin, Richard Dumbrill, Frédéric Billiet, Nele Ziegler. (2008).

[128] Bousquet, Margaux: *Musique à Suse et en Élam aux Âges du Bronze et du Fer*. Doctoral thesis, Université Lyon Lumière 2. Jury: Michèle Casanova, Pittman Holly, Nele Ziegler, Frédéric Billiet, Richard Dumbrill, Lyon 2019.

[129] Dumbrill, Richard: Glues, Hides and guts in Mari Organology during the last Amorrite dynasties (1787-1762) and under the Reigns of Yashma-Addu and Zimri-Lim, *ARAM* 26, 1&2 (2014), pp. 309-325.

gods. The tablets are kept in the collections of the Damascus Museum in Syria[130].

## XV - *Cuneiform Text of Theory from the Neo-Babylonian Period* (±1000-500 **B.C.E.**)

17) KAR 158. A classification of hymns as incipits[131].

18) N 3354, Old -Babylonian text mentioning king Lipit-Ištar of Isin, introduces a new music term[132].

19) YBC 11381. A Neo-Babylonian text hosted in the Yale Babylonian Collection. This text names the nine strings of the enneachord with the incipits of hymns to be sung on the intonation of the designated string[133].

20) CBS 1766. This text dates from around 800 **B.C.E.** It is the first ever attestation of a heptatonic cyclic construction by means of fifths and fourths[134].

21) CBS 10996. This is a Neo-Babylonian text which was found at the site of Nippur. It was first published by Professor Kilmer in 1960. However, her interpretation which was followed by others such as Doctor Mirelman, introduced a sensationalist interpretation. In fact, this text gives a series of intervals which were originally destined for an enneachordal system and included descending fifths and ascending thirds while the present text includes intervals restricted to the heptachord which as a consequence are inversions of the original intervals.

The source texts would have included seven descending fifths and seven ascending thirds while in its heptatonic version on the present Neo-Babylonian text, there are intervals of the third, fourth, and sixth in a broken arrangement. Each interval has a specific name and it is contended that these were forerunners of the later ajnas of the Maqamian system[135].

22) KAR 158. A classification of hymns as incipits[136].

23) N 3354, Old -Babylonian text mentioning king Lipit-Ištar of Isin, introduces a new music term[137].

[130] Dumbrill, Richard: *The Archaeomusicology*...op.cit., 111-174; *The Birth*...op.cit., pp. 89-93. *Understanding*.. .op.cit.,pp. 93-97; The Hurrian Musical text H6: A new Interpretation: *ARAM* 26: 1&2 (2014). 327-334.

[131] Limet, H. *Collectanea Orientalia, CPOA* 3, 1996, pp. 151-158; Borger, R., *HKL* I, p. 100 and II, p. 56; Black, J.A., *Babylonian Ballads*, *JAOS* 103, p. 25 ff.; Held, M., *JCS*15 (1961) 13 ff.; Matsushima, E., *Le Rituel hiérogamique de Nabu, Acta Sumerol.* 9, p. 143 ff.; Livingstone, A., *S.A.A.* (1989) III, n. 14, p. 35. Dumbrill, Richard: *The archaeomusicology*...op.cit., pp. 77-84;

[132] Kilmer, Anne Draffkorn and Civil, Miguel: Old Babylonian Musical Instructions Relating to Hymnody. JCS 38/1 (1986), pp. 94-97. Dumbrill, Richard: *The musicology*...op.cit., pp. 85-88.

[133] Dumbrill, Richard: *A concise*...op.cit., pp. 37-39; *The Birth of*....op.cit., pp. 81-84.

[134] Dumbrill, Richard: *A concise*...op.cit., pp. 41-46; *The Birth of* ....op.cit, pp. 39-42; *Understanding*...op.cit., pp. 61-66

[135] Kilmer, Anne Draffkorn: *Two New Lists for Mathematical Operations*, (Orientalia 19, 1960), pp. 273-308. Dumbrill, Richard: *The Musicology*...op.cit.pp. 37-46; *A Concise Treatise*...op.cit., pp.11-20; *The Truth*...op.cit., pp. 15-38; *Understanding*...op.cit., pp. 67-80.

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## XVI - *Musical Instruments from the First Millennium* (±1000-500 B.C.E.)

Musical instruments in the lexical lists of the first millennium B.C.E. The lexical tradition of the late second and first millennium is primarily based on the series of Old-Babylonian lexical lists.

The number of musical instruments on these lists expands gradually from the O.B. period, as can be illustrated by the evolving text of Ḫḫ: 23 Old-Babylonian entries; 29 Middle-Babylonian entries; 76 Neo-Babylonian entries. The Middle-Babylonian Ḫḫ has a few extra synonyms for individual musical instruments but is not so different from the Old-Babylonian version. It also adds zannaru (= ĝiš za.$^{d}$INANNA) 'Anatolian lyre', and ĝišdìm.(mar.kur4.ra/mar.ha.ši) 'Iranian (from Margiana/Fars) type of lute' (?), items known from the Old-Babylonian Šulgi hymn B. Middle Babylonian Ḫḫ merges the section ala with that of alĝar, writing it as á.lá.kara2(!), possibly because of assonance between ala and alĝar. The standard version of Ḫḫ VII (B) has many extra entries. Most involve synonyms or parts of the musical instruments or associations with other instruments. As such they can be seen as a commentary on the entries in the earlier versions, to be compared with the commentary series Hg, where Akkadian synonyms and other associations are included.

## XVII - *Musical Instruments in Literary Texts of the First Millennium* (±1000-500 B.C.E.)

24) Chordophones, aerophones, and percussion. 2) Chordophones and percussion. 3) Chordophones. 4) Aerophones and percussion. 5) Percussion. The chordophones mentioned in the literary texts include the previously mentioned balaĝ, balaĝdid, ĝišgudid, harhar, sabitum, tigi, zamin and a new term, *śibattu*. gisug is an aerophone that occurred earlier, but gigid/*ariktu* and *kanzabu* are new in the lists. As well as ala, meze, šim/ub again among the percussion instruments we find the new terms lilis, papa, papa epan. Apparently the alĝar and the alĝarsur are no longer used, although they are still mentioned in lexical lists. For the rest tigi is found in lexical texts as a musical instrument (CAD T: 398). In literature tigi occurs only in the balaĝ hymn Uru amirabi, which is attested in an Old-Babylonian. version, so it must be regarded as antiquarian. The sabitum/*šebītu* appears (only once) among other chordophones (balaĝ, zamin), aerophones (*arkātu, kanzabu, malīlu*) and percussion (*śinnitu*). The standard cultic ensemble consists apparently of balaĝdi, meze and šim/ùb. balaĝdi can alternate with ĝišgudid or balaĝ, as in the Old-Babylonian period. Even in this period it is highly unlikely that ĝišgudid can be identified with the lute, since it is always mentioned in the context of official music. Examination A (1), like the hymn B of Šulgi, is comparable with the lexical lists, accumulating the names

of individual instruments, the chordophones, in a particular sequence. Another special case is Šurpu III 88-91 (10), a text which concerns liberating from the effect of oaths sworn in front of different musical instruments, which are listed in groups of two or three: *mazzû - lilissu* (percussion) line 88: *halhallatu - tāpalu* (percussion) line 89: *alû - palaggu - timbūtu* (chordophones) line 90: *sammû* (ǧišzà.mí) - *šibattu* (chordophones ?) line 91.

## XVIII- *Musical ensembles occurring in First millennium iconography* (±1000-500 B.C.E..)

25) Chordophones (small lyre), aerophones (double pipe type A) and percussion (small drum). 2) Chordophones (small lyre), aerophones (double pipe type A), and singers (people clapping+singers). 3) Chordophones (horizontal harp+small lyre, horizontal harp+small lyre) and aerophones (double pipe type A-B). 4) Chordophones (small lyre 2 types, 4 horizontal harps), and percussion (small drum, small drum + cymbals). 5) Chordophones (2 horizontal harps, 3 small lyres). 6) Aerophones (ram's horn, double pipe) and percussion (big drum, small drum+pithyra). On reliefs from north-western Syria, cultic ensembles are shown with various combinations of small lyres (two types), percussion (small and big drum), and aerophones (double pipe (A) and ram's horn). An ivory box from Nimrud in Syro-Phoenician style (4) can be regarded similarly. The orchestras on the reliefs of the Assyrian palaces are different. After his successful lion hunt the king is attended by two musicians holding horizontal harps, in relief. Several reliefs depict music in a military situation. An interesting scene of music and dance after the defeat of the enemy can be seen. Two harpists and a drummer appear at the right and on the left side there is a lute player with masked dancers. This is comparable to the garden scene following Assurbanipal's defeat of Te'umman of Elam with its ensemble of vertical and horizontal harpists and someone playing the double pipe. After their victory at the river Ulay the troops are welcomed by a full orchestra with horizontal and vertical harps, double pipes, clapping and singing (twittering ?) women and children. A smaller ensemble, with two small lyres, cymbals and a small drum encourages the troops in battle. Lyre ensembles from outside Assyria were conscripted to play for the Assyrians. There are other palace ensembles apart from these military scenes: a small lyre, harp and double pipes, played by women (?) and a musical ensemble in a garden with a small lyre, played by an Elamite musician with a feather headdress, behind a horizontal harp played by a woman. The temple orchestra on a relief from the palace of Sennacherib apparently consists of horizontal harps, small drums and cymbals. The fish-like headdresses of the musicians playing the horizontal harps point to their official positions as incantation priests. Two types of double pipe can be distinguished: A, with two diverging tubes, and B, with parallel tubes[138].

[138] Krispijn, Theo: Krispijn, Theo: Musical ensembles in Ancient Mesopotamia. Dumbrill and Finkel Eds.

### XIX - *Cuneiform Texts of Theory from the Neo-Assyrian Period* (±1000-500 **B.C.E.**)

26) BM 65217 + 66616. A text with musical indications an finger positions on strings[139].

### XX - *Extant musical instruments*

Lyres and harps (±2600 **B.C.E.**)

27) Silver Lyre of Ur, BM 121199/U.12354[140].

28) Boat Lyre, U.12355[141].

29) The Gold Lyre, U.1235313[138].

30) The 'Plaster' Lyre, U. 12351[138].

31) Queen PU.ABI's harp, U. 10412[138].

### XXI - *Wind Instruments* (±2450 **B.C.E.**)

32) Silver pipes, U.8605[142].

### XXII - *Idiophones* (±3200-2000 **B.C.E.**)

33) Various rattles[143].

34) Shell Clappers[140].

35) Copper clappers and cymbals[140]. (circa 900 **B.C.E.**)

36) Bronze bells[140]. (circa 900 **B.C.E.**)

### *General Conclusions*

The evidence that I have produced conclusively proves beyond any reasonable doubt that from the third millennium **B.C.E.** and by the fifth century **B.C.E.**, Mesopotamian cultures: Sumerian, Babylonian, Assyrian, Hittite, Amorrite, Elamite and others had produced cogent and comprehensive music theories which later constituted the structure of Western music theory, a comprehensive instrumentarium, the institution of music schools, specialized instrumental workshops which the Greek inherited during their occupation of the Near-East by the Seleucids.

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(*ICONEA* 20018), pp. 127-128.

[139] Kilmer, Anne Draffkorn: *A Music Tablet from Sippar(?):* BM 65217 + 66616. *IRAQ* Vol. XLVI, Part 2, Autumn 1984. 69-79. Richard Dumbrill: *The archaeomusicology*...op.cit., pp. 89-95.

[140] Dumbrill, Richard: *Rediscovering the Silver Lyre of Ur, ICONEA/LULU* (2010) ISBN 978-1-458-39442-2

[141] Woolley, Charles Leonard: *Ur Excavations*, Vols. I and II. The Royal Cemetery.

[142] Lawergren, Bo: Extant Silver Pipes from Ur, 2450 BC. chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.hunter.cuny.edu/physics/faculty/lawergren/repository/files/Silver%20Pipes%20from%20Ur%20-Lawergren.pdf

[143] Dumbrill, Richard: *Idiophones of the Ancient Near East*, Georgias Press/*ICONEA/LULU*. (2007).

Since the Bronze age, Mesopotamian music knowledge along with mathematics, geometry, natural sciences, medicine, pharmacy, astronomy/logy, water management, and many other sciences such as the time system of hours minutes and seconds, the 360 degrees of the circle, the approximate value of π, an approach to trigonometry, tables of reciprocals giving ratios of pitch quantification of string tength and their reciprocal as ratios of frequency... This formidable amount of knowledge spread throughout the Mediterranean shores with the Phoenicians, long before the timid budding of a Greek culture.

It is therefore preposterous to claim that Ancient Greece was the cradle of Western civilisation. This was believed prior to the deciphering of the cuneiform script in the middle of the nineteenth century, and it is time that Hellenists put an end to their supremacist claims.